

The Southern Speech Journal

VOLUME XI

NOVEMBER, 1945

NUMBER 2

PLANNED SPEECH FOR THE CHILD IN A DEMOCRACY

PAULINE KOPP

War Emergency Children's Service, New Orleans, Louisiana

MARGUERITE SCHMELTER

*Rehabilitation Aide, Borden General Hospital,
Chickasha, Oklahoma*

It is common observation that the correction of speech defects is started at the wrong end of the educational scheme. The greatest emphasis on speech re-education is at the college level, while the least attention is given it in the pre-school and grade school levels—at the very time when speech habits are in the process of formation.

The writers, as a result of their experience in pre-school and elementary school education, wish to propose a scheme which they have found makes for increased speech fluency and intelligibility, and reduces the number of speech defectives in the later school years. *We advocate that the speech program should begin at the pre-school level.* Depending upon the particular school system, by beginning such training at the earliest age possible, the child's entrance into first grade is made easier by his more facile speech. It is too seldom realized that the early years of education depend principally upon the understanding and use of the spoken language.

Ideally a speech program should begin in the nursery school, though at this level the training is, of necessity, very informal. For children two to four years old, the example of good speech is of primary importance; but the speech environment of a child in the average home is not conducive to an optimum speech development, since his speech contacts are inadequate, i.e., with his own limited socio-linguistic child group, with servants of a lower linguistic group, and with his parents under the conditions of discipline or emotion.

In an analysis of the linguistic capabilities and vocabulary usage of the children of several pre-school centers, one of the writers observed that among those whose families had little education, the children had smaller vocabularies, reduced ease of speech, and poorer command of the speech situation than did those children from homes of a higher educational standard. There was nearly always a direct ratio between familial education and speech facility. Corollary to this, it was observed that the child with the better vocabulary assumed group leadership in the pre-school group.

The nursery school creates and improves the conditions which make the "educated" home the better for speech development. The socio-linguistic child group is expanded in the average nursery school,

since the children come from various socio-economic environments, thereby enriching the general vocabulary and outlook. The retarding element of the servant group is at a minimum, since the child has few contacts with it. The trained nursery school teacher has good speech habits, creates stimulating situations which enhance vocabulary enlargement, and presents an unemotional and understanding reaction to the child's speech attempts and actions.

Specific plans for pre-school training in speech must include two kinds of suggestion—the active and the passive. The good speech of the teacher is an example of the passive type. The active stimulation varies more than the passive and the type and method of training is changed with the age level. At two years the main interest of the teacher is to induce a rapid transition from the babbling to the imitative stage of speech and to enlarge the nominative vocabulary. At this age, active imagination is just beginning. In the four-year level the main emphasis is upon semantic development, which is enlarged through the medium of imaginative speech, one spontaneous form of which is the falsehood of fancy and exaggeration.

Specifically the active suggestion is done by the following techniques:

(1) Finger games and rhymes said in unison are used to develop good speech at the infantile level in the same way that choric speech is used at the adult level.

(2) Imaginative play, too, is an excellent way to increase vocabularies. This play can be subtly built around such experiences as excursions in which the children have participated. For instance, an excursion to the park suggests play which includes animals, the sounds they make, their actions, etc. The transportation to the park might suggest building a streetcar with blocks. The children spontaneously act the part of the conductor, the ticket taker, passengers *et al.*

(3) The teacher's stories should be calculated to introduce new words and ideas, at the vocabulary level of the child, so as to stimulate the same sort of active speech play that the trips do. Stories have the added advantage of going beyond the child's actual or potential experience and introducing the realm of constructive imagination to him. Thus his perception and application of the principles of semantics is developed by acquainting him with the manifold meanings and uses of words in the contexts of the story and of experience.

The plans indicated above apply to the normal development of speech in the child and have as their prime motives the creation of a stimulating speech environment and the prevention of the socially induced defects of speech. A third motive which applies to the socially inadequate child is one of protective controls which will induce a more adequate socialization. An example of this is the attitude adopted toward the "pre-stuttering" child, whose repetitive, hesitant speech has not reached the conscious level. At this stage the prophylaxis is one of indirect controls on the parents, the school environment, and the teacher's personal reactions. This is done to prevent the child from attaching emotional significance to his exaggeration of a relatively

normal pre-school phase of speech. *It is to be emphasized that at this stage of speech development no direct phonetic or linguistic training is permissible.*

The transition from the free activity of the pre-school or home to the directed activity of the grade school has been hypothesized by West and others to be the period of greatest liability to the child with an inadequate speech readiness. It is here that the sudden increase in emotional speech disturbances occurs. The function of the speech clinician, and of the grade and kindergarten teacher is to make the child's transition period easy.

In fulfillment of this, one of the writers has found the most efficient use of the speech clinician's time to be in preparing the child's environment and the child for an easy adjustment to formal education. She found that many children were handicapped socially and educationally by unnecessary speech deficiencies when entering the first grade. In the main these defects were sound substitutions which retarded the children in learning to read, spell, and write, as well as in other language functions required of them in the grades. There was found to be a direct relationship between the speech deficiency and the ease of learning the sub-vocal language processes. It was found that if speech deficiencies were reduced or eliminated before the child reached the first grade, his adjustment was facilitated and the number of emotional disturbances reduced. This meant, in addition to the benefits accruing to the child, that the special teacher load was measurably decreased, particularly in the later grades. Too, fewer children were forced to repeat. This represents a smaller special education budget.

The specific plan was devised using as its base three existing conditions. One was the possibility of using the child with good speech, whether resulting from pre-school training or adequate home training, as an example to the child with inadequate speech. The second was the use of the fact that nearly all children of kindergarten age can make all the speech sounds in isolation or in some word. And the third was the use of the desire on the part of the parents to give their children additional advantages for entrance into the grades. As will be seen later, this latter factor was enhanced by propagandizing the parents on the advisability of an adequate speech base for entrance to the grades.

The plan was as follows:

(1) The speech correction teacher sold the over-all program to the superintendent, principals, and teachers (whose cooperation was required) through a series of detailed explanatory talks.

(2) She obtained permission to examine the speech of every child at the pre-school clinic (known nationally as the Summer Round-up sponsored by the Council of Parents and Teachers). At this time her speech recommendations were entered into the child's report with the physical, dental, and school readiness report. The speech analysis was based on an individual test presented in the form of pictures of objects which should be familiar to a four-year-old and covering all the English phonemes. If deficiencies were found, the teacher discussed

them with the mother, explaining that they would tend to retard her child's school progress. When the mother's understanding and cooperation was secured, a specific lesson for a sound was given to her with an explanation of how to teach it. The lessons consisted of pictures, which, when named, were calculated to give the child practice in the use of the sound in the position or positions, where he had shown deficiency. (One of the motivating techniques for the child was the right to color the picture and paste it in the teacher's book when he had learned to say the sound with consistent correctness). Similar material was given for all deficient sounds, but the mother was directed not to work on a new one until the previous one had been mastered. At the time of the interview with the parent it was emphasized that praise and reward for success were more efficient in obtaining results than nagging or punishment for failure.

(3) A sheet containing common mispronunciations of children of the local area at the first grade level, such as *chimbley* for *chimney*, *git* for *get*, was given to all parents at the Summer Round-up with the explanation that these mispronunciations should be cleared up before the child entered school. This had the dual purpose of making the parents speech conscious and introducing to the child the speech improvement program which was to be carried out in the grades.

The result of this series of measures (No's 1, 2, and 3) was that of the children tested and found deficient in May, 80 per cent had cleared up the specific problems by the time they had entered kindergarten and been rechecked in September or October. Some of this correction was, of course, natural maturation, but most of it represented the success of the real effort put forth by the parents.

(4)* During the year in kindergarten all the children were under the frequent observation of the speech correctionist, who, through the cooperation of the kindergarten teacher and the parents, continued the indirect development of the child's speech. Every day a period of the child's play was specifically directed at his speech.

(5) In the second year of the child's formal schooling (kindergarten or first grade), the speech correctionist worked individually or in groups twice a week for fifteen minute periods with those children having a residue of speech difficulty. To maintain parent-teacher interest and cooperation, frequent personal reports and/or conferences were made about the child. To enhance the child's desire to speak correctly, a weekly speech class was taught by the speech correctionist. Speech games such as those suggested by Nemoy and Davis, including auditory discrimination play, verse speaking, and creative drama were employed. The drive for good speech was intensified through the use of competition for the assignment of parts. The right to play a given part in the games or plays depended upon an adequate use of the emphasized sound for that day. As part of the speech training, listen-

*In the system described there were two years of kindergarten. However, subsequent steps in the plan work equally well when the first grade is substituted for the second year of kindergarten.

ing training was developed. Here the children were taught to hear and correct each other's errors.

(6) In the third year of training, children with speech defects were given more intensive individual training in speech correction. Due to the previous preventive program, it was found that the defects of these children were narrowed down to defects of late maturation, physical defects, and defects of emotional disturbances. This group was relatively small. The classroom program in this year, while continuing the work on ear training and pronunciation, emphasized the choric speaking and creative drama. The particular objectives of this group speech work were incorporated into the classroom routine by the regular teacher.

(8) By this time the bulk of the speech deficiencies of the school system had been removed and the aim of the clinician changed from one of prophylaxis to one of refinement of the child's speech. In pursuance of this, the classroom speech program remained throughout the elementary school years. The aims were for clear, distinct enunciation, proper pitch, adequate loudness, poise, audience control, and clear thinking in a speech situation.

To obtain these aims, the classroom teacher in consultation with the speech teacher devised the carry-over program for good speech. This consisted of round table discussions, forums, criticisms, formal and informal introduction and social courtesy, use of the telephone and public address system, class responsibility for casting of parts in plays, and the use of poems, stories and informal debate and discussion.

There is one group which requires special mention at this time—the stutterers. Since the writers believe that a very large proportion of the stutterer's problem is one of socialization, their plan as listed above is used in modified form for this group. With these children it consisted of creating in the child a consistent sense of security in the school situation, of removing the initial shock of entering the first grade by gradually acclimatizing him to the school situation, by forewarning and educating the parents and teachers against special privilege or punitive measures and by giving the child a continuous speech environment in which he could be consistently successful. In a five-year program using this plan, one of the writers found that her stuttering population in the grade schools had been all but eliminated.

The outlined plan is based on a continuous control of the child's speech development from the time of its inception through the formative years into adolescence. It depends upon the development of an over-all school system—pre-school, kindergarten, grade school, and high school; on the cooperation of the parents, teachers, parent-teacher organizations, and on the belief that special problems in speech may be prevented more easily and less expensively if the child is given the proper direction in the formative years rather than correction after the disorders have acquired habit status. It consists of active speech preparation for the development of children in a democracy.

BACKGROUND OF THE CAMPBELL-PURCELL RELIGIOUS DEBATE OF 1837

CARROLL BROOKS ELLIS

Minister of the Convention St. Church of Christ,
Baton Rouge, La.

The study of religious debates in American history should be of interest to teachers of speech and rhetorical critics. Apart from the light (or darkness) which they shed on theological questions, they constituted speech situations in which vast numbers of people were concerned. One of the most noteworthy of such 19th century debates was held in Cincinnati, Ohio, from January 13 to 21, 1837. Alexander Campbell, a minister of the Church of Christ, and John B. Purcell, a bishop of the Roman Catholic Church, were the disputants. The Sycamore Meeting House, the scene of the debate, was filled to capacity at every session of the discussion.¹ For three months following the debate there were constant references to it in the local papers. Interest was not confined to Cincinnati, for as the editor of the *Daily Gazette* wrote, "Our exchange papers show that the 'Grand Debate' has excited a good deal of attention throughout the country."² The published debate appeared on March 24, 1837, and the demand for it was so great that by May 25th the fourth edition was being printed.³ Within one year almost fifteen thousand copies had been sold.⁴ To this day, it remains one of the few public debates between an outstanding American Protestant leader and an eminent Catholic clergyman. The debate in its printed form is still extant and available for study. The background of the debate and the events leading to it are, however, little known. Because of the significance of the debate in the history of American oratory, and because the events leading to it are necessary considerations for the rhetorical critic, the story of how the debate developed is herein presented.

Alexander Campbell was born September 12, 1787, in the county of Antrim, near Ballymena, Ireland. He received his early education from his father, a Presbyterian minister, before attending the University of Glasgow for one year. The Campbell family moved to America in 1809, and settled in southwestern Pennsylvania. Alexander married Margaret Brown in 1811, and was later given the Brown farm in northwestern Virginia. This farm, which he renamed Bethany, became the center of his activities. He died March 4, 1866, at the age of seventy-nine.

Campbell was a leading religious figure of his day. He delivered his first sermon July 15, 1810, and his fame as a preacher and religious leader spread rapidly. Alexander and his father, Thomas Campbell, became so dissatisfied with the state of religious division of their day

1. Cincinnati *Whig and Intelligencer*, January 27, 1937.

2. Cincinnati *Daily Gazette*, February 14, 1937.

3. John H. Lamott, *History of the Archdiocese of Cincinnati, 1821-1921* (New York, 1921), 79.

4. Benjamin Lyon Smith, *Alexander Campbell* (St. Louis, 1930), 199.

that they launched what came to be known as the Restoration Movement.⁵ They sought to restore New Testament Christianity and thereby bring about unity among religious people. Their views were spread at first through many of the Protestant Churches of Virginia, Ohio, and Kentucky. By 1830, however, those who had accepted the views of the Restorers were expelled or forced to withdraw from the various denominations with which they had been affiliated. Thus they were compelled to form a separate religious communion.

They claimed, however, not to be a further religious division, for they had no written creed and formed no ecclesiastical organization. They believed that by following the Bible alone, in faith and practice, they would be what people were in New Testament times. Therefore, they claimed that they were not the only Christians, but Christians only. Campbell explained that they were "not . . . a new party, but only in the same sense that the primitive Christians became a new party."⁶ No name was ever formally adopted by the group; some called themselves Christians, others Disciples. The churches were known by the term that the individual congregations preferred. The three names most often used, however, were Church of Christ, Christian Church, and Disciples of Christ. There was one general name given, nevertheless, by their enemies, namely, "Campbellites." Campbell deeply resented this designation, as did others in the Restoration Movement. In one of his periodicals Campbell wrote:

We do protest against christening the gospel of Jesus and the Christian religion, by the name of any mortal man. To carry the principles out, we ought to call every man's sentiments by his name. Because we have disclaimed creeds, names, and sects, our adversaries seem to take a pleasure in designating our writings and speeches by the name creed, Campbellite theory, system, etc. This is both unmanly and unchristian. Men, fond of nicknaming, are generally weak in reason, argument, and proof.⁷

Even though Campbell disclaimed the title of "founder," he was nevertheless the accepted leader during his life time. Not officially, for, as has been stated, there was no ecclesiastical government; but his opinions were respected. Judge Jeremiah S. Black said of him, "He had many men about him who were tall in their intellectual and spiritual natures, yet he stood above them all, head and shoulders, like Saul of Kish above his brethren."⁸ Under the leadership of Campbell, and with the added strength given by Walter Scott and Barton W. Stone, the growth of the Church of Christ, or the Christian Church, was phenomenal. William Warren Sweet, the eminent American Church historian, says it is "generally recognized as now constituting the largest indigenous American church."⁹

The leadership of Campbell was due to his aggressiveness, his almost unlimited capacity for work, and great ability along many lines.

5. M. M. Davis, *How the Disciples Began and Grew* (Cincinnati, 1915), 13.

6. Quoted in Smith, *Alexander Campbell*, 189.

7. Alexander Campbell, *Millennial Harbinger* (Bethany, 1830-1863), 1, 118.

8. Quoted in Smith, *Alexander Campbell*, 221.

9. William Warren Sweet, "Campbell Position in Church History," *The Christian Evangelist*, LXXVI, 970, September 8, 1938.

The preaching, lecturing and writing of Campbell had great influence, but it is probably through his six religious debates that his principles were most effectively spread. It has been stated that no other one thing was as productive in the Restoration Movement as the debates.¹⁰ It was while he was in Cincinnati in 1836 addressing the College of Teachers that the events took place which led to his discussion with Bishop John Purcell.

By 1836, Cincinnati had a right to the title, "Queen City of the West." The population was approximately 30,000,¹¹ forty-five teachers were employed in the public schools,¹² four daily newspapers were published, and five institutions of higher learning existed in the city. Charles F. Hoffman, a New Yorker, who visited Cincinnati in 1834, described it thus:

It rises on two inclined planes from the river, the one elevated about fifty feet above the other, and both running parallel to the Ohio. The streets are broad, occasionally lined with trees, and generally well built of brick, though there are some pretty churches and noble private dwellings of cut stone and of stucco . . . The first impression upon touching the quays at Cincinnati and looking up its spacious avenues, terminating always in the green acclivities which bound the city, is exceedingly beautiful; and your good opinion of the town suffers no diminution when you have an opportunity to examine its well-washed streets and tasteful private residences.¹³

Religion occupied a very important place in the lives of the people of Cincinnati. William Cooper Howells, an Ohio citizen of this period, commented, "The public mind was more largely employed with religious subjects than it was in later years, and it was the subject and object of nearly all public meetings to consider religion in some of its relations."¹⁴ Likewise, Caleb Atwater stated, "The people of the east need not mourn over our destitute state as to preaching, because we have ten sermons to their one, in proportion to our numbers."¹⁵ With reference to the type of preaching, he also commented, "As to talent and learning, we have a good degree of them in the pulpit. . . . On the whole, we feel quite proud of our ministers as such, as Christians, as citizens, and as men."¹⁶

Cincinnati was still, however, a frontier community; at least, it exemplified many pioneer characteristics. There was no one established religion, as in many of the communities along the Atlantic coast, for all the people, to use an expression of that day, "came from some place or another." There resulted, quite naturally, a number of denominations. In 1836 there were approximately forty churches, representing twenty religious communions.¹⁷ This was a period in which doctrine

10. John Allen Hudson, *The Man and the Moment* (Cincinnati, 1927), 65.

11. *Annual Report of the Trustees and Visitors of Common Schools to the City Council of Cincinnati* (Cincinnati, 1836), 4.

12. *Ibid.*, 10.

13. Charles F. Hoffman, *A Winter in the West*, 2 vols. (New York, 1835), II, 129-130.

14. William Cooper Howells, *Recollections of Life in Ohio* (Cincinnati, 1895), 120.

15. Caleb Atwater, *A History of the State of Ohio* (Cincinnati, 1838), 304.

16. *Ibid.*, 306.

17. *Ibid.*, 304-305.

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was emphasized by practically all churches, and much discussion ensued among those who held different views. The leading churches published periodicals in defence of their ideas, and the platform and public debates were used to express the opinion of the religious leaders. In addition to what Howells and Atwater had to say about the religious emphasis of the city, Robert Chaddock stated that Cincinnati became the center of religious discussion in the Ohio Valley before 1850.¹⁸

Southern Ohio and Cincinnati were fertile fields for the Restoration Movement. Campbell made many trips there, and had spoken frequently in Cincinnati. It is important to remember that the Campbell homestead, Bethany, was in the panhandle of western Virginia, between Ohio and Pennsylvania, and therefore not a great distance from Cincinnati. Not only had Campbell spoken in Cincinnati on numerous occasions, but his debate with Robert Owen, the Scotch Socialist, had been held there in 1829.¹⁹ This discussion attracted wide attention, and did much to advance Campbell's standing with the people and the clergy of the city. The Owen debate, in which Campbell took the affirmative, was upon the validity of the Christian religion, and it did much to establish Campbell as a profound Christian leader. It also gave evidence of his ability in debate. By 1836 there were at least two churches in Cincinnati that had been organized as a result of the Restoration Movement,²⁰ and Campbell had frequently occupied both pulpits. The *Daily Gazette*, edited by Charles Hammond, in an article dated February 7, 1837, criticized Campbell generally, but stated, "Still, however, he retained amongst us a number of ardent, respectable supporters."²¹

Campbell's activities in Cincinnati were not exclusively confined to the pulpit, for he was an active member of what was known as the College of Teachers. The official name of this organization was the Western Literary Institute and College of Professional Teachers. The shorter name, however, was generally applied. The title is somewhat misleading, inasmuch as it was not a college in the usual sense of the word, but a professional organization of teachers, as well as others, interested in the teaching profession. It was established in 1831, growing out of the Western Academic Institute, which was founded in 1829 by Albert Picket and Alexander Kinmont. If the date 1829 can be taken as the beginning of the College of Teachers, it was the earliest American educational association.²² It drew members largely from Ohio, Indiana, Illinois, and Kentucky, but had a scattered membership in many other states. Meetings were held each October in Cincinnati, and lasted from three to five days. Formal lectures were held at these meetings, as well as much informal discussion on the subject of education. The purpose of the organization was "to remedy the defects

18. Robert E. Chaddock, *Ohio Before 1850* (New York, 1908), 126.

19. G. D. H. Cole, *Robert Owen* (Boston, 1925), 188.

20. Charles Cist, comp., *Cincinnati Directory for the Year 1842* (Cincinnati, 1842), X-XI.

21. Cincinnati, *Daily Gazette*, February 7, 1837.

22. Paul Monroe, ed., *A Cyclopaedia of Education*, 5 vols. (New York, 1913), V, 766.

in the prevailing systems and modes of instruction, and to elevate the character and profession of teachers."²³ Of the two hundred nineteen members in 1836, the majority were engaged in teaching, but many clergymen and physicians held membership.²⁴ E. D. Mansfield, a Cincinnati citizen of that period, said, perhaps a little boastfully, "I doubt whether in any one association to promote the cause of education, there was ever in any one space of time concentrated in this country a larger measure of talent, information and zeal."²⁵ Even discounting such flattering statements, the organization can still be regarded as one of importance, and much of the educational development in the West was due to the influence of the College of Teachers.

Campbell's position in this organization can be seen by his activities in the October, 1836, meeting. He was one of the vice-presidents, held a life membership, was a member of four committees, opened the session with prayer, presented one of the formal lectures, engaged in four of the informal discussions, and on request delivered an extemporaneous speech to close the meeting.²⁶

The meeting convened October 3, 1836, in the First Presbyterian Church of Cincinnati. After the opening address by Senator Albert Picket, President of the College of Teachers, another speech was delivered by Rev. Joshua L. Wilson. Wilson was minister of the First Presbyterian Church, where he preached for forty years. One description of him states that he was "an earnest and zealous advocate of public education."²⁷ In his lecture he stressed generally the desirability and practicability of universal education. In the last of his speech, he talked about the excellency of the English language, pointed to the English translation of the Bible as containing "the best system of universal instruction," and recommended it as a text-book for public schools on the basis that it would bring "all nations to one language and one religion."²⁸ In the conclusion of his speech he advanced this idea by saying:

In the Bible is to be found the most certain chronology—the most authentic history—the most edifying biography—the most sublime poetry—the soundest philosophy—the best specimens of eloquence—and above all, a religion which gives, "glory to God in the highest, and peace on earth, good will to men!.... This is the Book of Books—the text book of universal instruction.²⁹

That evening the Rev. John Baptist Purcell, Bishop of Cincinnati, delivered a lecture "On the Philosophy of the Mind." After taking the platform, but before his lecture proper, he expressed strong exceptions to some of the statements made by Wilson in his morning address. Campbell stated that Purcell "uttered a tirade against the Protestant

23. Cincinnati, *Western Christian Advocate*, September 9, 1836.

24. D. L. Talbott, ed., *Transactions of the Sixth Annual Meeting of the Western Literary Institute and College of Professional Teachers* (Cincinnati, 1837), 2-26.

25. E. D. Mansfield, *Personal Memories, Social, Political and Literary, with Sketches of Many Noted People, 1803-1843* (Cincinnati, 1879), 276.

26. Talbott, *Transactions of the Sixth Annual Meeting of the College of Teachers*, 63.

27. Mansfield, *Personal Memories*, 269.

28. Talbott, *Transactions of the Sixth Annual Meeting of the College of Teachers*, 63.

29. *Ibid.*

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modes of teaching and against Protestant influence upon the community, and against allowing the Bible to be used in schools."³⁰ Purcell, in an article in the *Daily Gazette*, said that he only raised the question as to the translation of the Bible to be used, and that he was attempting to banish sectarianism from the colleges.³¹ Concerning this event, the minutes of the College of Teachers stated "there was an animated discussion, on the subject of the lecture delivered in the forenoon, with particular reference to the introduction of the Bible into School, in which the Reverend Dr. J. L. Wilson, Alexander Campbell, and Bishop J. B. Purcell, and Alexander Kinmont took part."³²

Two days later, October 5, Campbell delivered an address on a subject which had been assigned him the preceding May.³³ The title of the lecture was "On the Importance of Uniting the Moral With the Intellectual Culture of the Mind." By way of introduction, he made the point that man should think for himself, and pointed to the Protestant Reformation as one of the factors in the development of freedom of thought. Campbell stated specifically:

Happy is it, then for the general interests of all science, and of all society, that when men begin to think, and reason and decide for themselves, on any one subject, unrestrained by the prescriptions, and unawed by the authority of past ages, it is not within their own power, nor within the grasp of any extrinsic authority on earth, to restrain their speculations, or to confine them to that one subject, whatever it may be, which happened first to arouse their minds from the repose of unthinking acquiescence, and to break the spell of implicit resignation to the reputed sages of ancient times. Hence, the impetus given to the human mind by the Protestant Reformation, extends into every science, into every art, into all the business of life, and continues with increased and increasing energy, to consume and waste all the influence of every existing institution, law and custom, not founded upon eternal truth, and the immutable and invincible nature of things.³⁴

Campbell developed in the body of the speech the idea that intellectual instruction without moral teaching will not produce the desired results. His contention was that moral excellence is greater and more to be wished than intellectual superiority. The speech was pronounced by the *Daily Gazette* as "one of his best efforts."³⁵ Campbell later wrote of the speech that he did not think any American Roman Catholic would object to anything he had said.³⁶ He further stated, "I did not intend it; nor, in my judgment, was it either necessary or expedient for any of that priesthood to take exceptions at a single

30. Alexander Campbell and John B. Purcell, *A Debate on The Roman Catholic Religion* (Nashville, 1914), 10. Cited hereafter as, *Campbell-Purcell Debate*.

31. Cincinnati, *Daily Gazette*, January 30, 1837.

32. Talbott, *Transactions of the Sixth Annual Meeting of the College of Teachers*, 10.

33. Alexander Campbell, *Popular Lectures and Addresses* (Cincinnati, 1863), 483.

34. Talbott, *Transactions of the Sixth Annual Meeting of the College of Teachers*, 90-91.

35. Cincinnati *Daily Gazette*, January 27, 1837.

36. Campbell, *Popular Lectures and Addresses*, 483.

reference to the Protestant Reformation in its literary bearings and influences."³⁷

Bishop Purcell, however, did object to the statements about the Protestant Reformation. On Thursday afternoon, October 6, before the College of Teachers, Purcell challenged Campbell on some of the statements that he had made in his lecture.³⁸ Purcell not only denied any beneficial results from the Reformation, but stated that it had been the cause of all the contention and infidelity in the world.³⁹ It was against the rules of the College to discuss religion, and Campbell defended, therefore, only his assertions with reference to education and the Reformation. After the meeting, he informed Purcell that he would welcome a discussion in which the whole of the differences between Protestantism and Catholicism could be canvassed. Purcell replied that he was in favor of public discussion, but made no comment as to being a participant. Campbell was not satisfied with the reply, and announced that he would speak on the subject of the Protestant Reformation the following Monday night, October 10, at the Sycamore meeting house, a Disciples church.

Campbell delivered his speech at the appointed time, and the people of Cincinnati manifested much interest in the address. In fact, the *Western Christian Advocate* stated there was a "thrilling interest which prevailed the community."⁴⁰ Bishop Purcell was present on the occasion, and was given an opportunity to reply to the speech of Campbell. He declined to speak that night, but the following evening, October 11, at the Sycamore meeting house, he did speak against the Protestant Reformation, and especially the work of Martin Luther.⁴¹ Campbell then proposed a formal debate, but Purcell declined. Then the next evening Campbell spoke again on the Reformation at the Wesley chapel. At the conclusion of his address he announced that he would not discuss the matter further, but gave nine propositions which he would defend against Bishop Purcell or "any other competent prelate of the Roman persuasion."⁴² The courage with which he presented the propositions may be inferred from his statement, "Our confidence in the Protestant principles is such as to banish all fear of the issue of meeting any prelate of the East or West on any of the propositions which have already been most respectfully submitted."⁴³

No small amount of interest had been created by the previous speeches of Campbell and Purcell. On each occasion they had spoken to crowded houses; both Protestants and Catholics had been stirred by the things that were said. On Thursday, October 13, Campbell received the following letter from a group of citizens of Cincinnati:

The undersigned, citizens of Cincinnati, having listened with great pleasure to your exposure and illustrations of the absurd claims and usages of the Roman Catholic Church, would

37. *Ibid.*

38. Robert Richardson, *Memoirs of Alexander Campbell*, 2 vols. (Cincinnati, 1897), II, 422.

39. *Ibid.*

40. Cincinnati, *Western Christian Advocate*, December 23, 1836.

41. Richardson, *Memoirs of Alexander Campbell*, II, 324.

42. Campbell, *Popular Lectures and Addresses*, 483.

43. *Ibid.*

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respectfully and earnestly request you to proceed immediately to establish before this community . . . propositions announced at the close of your lecture last evening.⁴⁴

The letter was signed by sixty citizens,⁴⁵ and the following P.S. was added, "One-half of the city could be obtained would time permit. Fearing your hasty departure induces the above persons to hand it [the petition] in without delay."⁴⁶

Pressing duties at Bethany made it necessary for Campbell to leave Cincinnati the next week. He had received no reply from Purcell at the time of his departure. However, because of the request presented in the petition and the numerous personal requests for a discussion of the propositions that he had presented, Campbell announced that he would return in January, 1837, and speak on the subjects announced. He desired a debate, but if there was no opponent, he announced that he would discuss the propositions anyway. In the November 24, 1836, issue of the *Western Christian Advocate*, there appeared the following letter from Campbell:

We have made our arrangements, all things concurring, to be at Cincinnati in the beginning of the second week in January next. We hope that our Roman Catholic friends, who have avowed their regard for free discussion, and who have so boldly and wantonly impugned protestant principles, will then and there be in readiness to sustain their allegations, or to dispute the propositions we have submitted to their consideration. In case of a failure on their part, we shall, on Tuesday the 10th of January, either by day or by night, as the friends of the discussion may decide, commence an investigation of the claims and pretensions of popery in defence of our propositions already offered.⁴⁷

In the December 19, 1836, issue of the *Daily Gazette*, Purcell agreed to "accept the gauntlet of a public debate thrown by Alexander Campbell."⁴⁸

Campbell thus secured an able opponent in Purcell. It has been stated that aside from John Hughes, Purcell became the most influential figure in the American Catholic Church, and that probably no bishop was better known at Rome.⁴⁹ Purcell was born February 26, 1800, in the town of Mallow, County Cork, Ireland. Edward and Johanna Purcell, his parents, were pious Catholics.⁵⁰ Edward Purcell, however, did not make more than a fair living at his trade of nail-making, and could not give his children all the advantages he desired for them. However, since he wished to enter the priesthood, John was able to get excellent classical training at the local St. Patrick's College,

44. Richardson, *Memoirs of Alexander Campbell*, II, 423-424.

45. Cincinnati, *Daily Gazette*, February 7, 1837.

46. Richardson, *Memoirs of Alexander Campbell*, II, 424.

47. Cincinnati, *Western Christian Advocate*, November 24, 1836.

48. Cincinnati *Daily Gazette*, December 19, 1836.

49. Dumas Malone, ed., *Dictionary of American Biography*, 20 vols. (New York, 1935), XV, 276.

50. John H. Lamott, *History of the Archdiocese of Cincinnati, 1821-1921* (New York, 1921), 70.

without expense. At eighteen he came to America, hoping to find means by which he could complete his education. Because of his previous classical training, he was able to receive a teacher's certificate from Asbury College in Baltimore. For about one year thereafter he served as a private tutor in Baltimore. During this period he received a scholarship to Mount St. Mary's Seminary in Emmitsburg, Maryland. He studied for three years in the seminary and then received his tonsure and minor orders for the priesthood. On March 1, 1824, he sailed for Europe to complete his studies in Paris. He was one of the three hundred priests ordained in the cathedral of Paris by Archbishop de Quelen on May 26, 1826.⁵¹

Purcell then returned to the United States, where he became a professor in St. Mary's Seminary, and subsequently President of the institution in November, 1829. He served until 1833, when he was appointed Bishop of the Cincinnati Diocese.⁵² He was described in his work in Cincinnati as being "untiring in his labor, preaching and giving lectures, and writing articles."⁵³ As a bishop he was popular both with the English- and German-speaking Catholics. When Ohio was made an archbishopric in 1850, Purcell was made archbishop, which position he held until his death July 4, 1883.⁵⁴

The "little bishop," as he sometimes called himself, had a fine reputation as a theologian and a scholar.⁵⁵ That he was somewhat of a controversialist can be seen not only in the Campbell debate, but from the tone of many of his articles in the *Daily Gazette* and in the Catholic publication, *The Catholic Telegraph*. In his later years he held two other debates, one with Rev. Thomas Vickers, a Congregationalist minister, and another with Rev. A. D. Mayo, a Presbyterian minister.⁵⁶

Campbell arrived in Cincinnati January 11, 1837. The Ohio River had become impassable because of ice, and Campbell described the journey as "sometimes on foot, sometimes on a sleigh, and finally by the mail stage."⁵⁷ On the day that he arrived in Cincinnati he addressed a letter to Bishop Purcell in which he said:

I received either from you or some of my friends, a copy of the *Daily Gazette*, . . . intimating your fixed purpose of meeting me in a public discussion . . . of the points at issue between Roman Catholics and Protestants. This, together with your former declaration in favor of full and free discussion, is not only in good keeping with the spirit of the age, and the genius of our institutions, but fully indicative of a becoming confidence and sincerity in your own cause. This frank and manly course, permit me to add, greatly heightens my esteem for you.

Now, sir, that I am on the premises I take the earliest op-

51. *Ibid.*, 74.

52. Charles G. Herbermann, ed., *The Catholic Encyclopedia*, 15 vols. (Albany, 1911), XII, 570.

53. *Ibid.*

54. *Ibid.*, 571.

55. Henry Howe, *Historical Collections of Ohio*, 2 vols. (Norwalk, Ohio, 1896), I, 340.

56. Lamott, *History of the Archdiocese of Cincinnati, 1821-1921*, 83.

57. Campbell-Purcell Debate, v.

portunity of informing you of my arrival, and of requesting you to name the time and place in which it may be most convenient for you to meet me for the purpose of arranging the preliminaries.⁵⁸

Campbell and Purcell met immediately and decided upon the rules of the debate and the questions to be discussed; the rules appeared two days later in a local paper. The contestants agreed the debate would take place in the Sycamore Street meeting house, that it would begin on Friday, January 13, and that it would last seven days exclusive of Sunday. There were to be two sessions each day, one in the morning from nine-thirty until twelve-thirty, and one each afternoon from three until five. In the morning each speaker was to have an hour's speech and a thirty-minute rebuttal; in the afternoon each speaker was to have two-thirty minute periods in which to present his ideas. Campbell was designated as the affirmative throughout the discussion. It was further agreed that "the copyright of the Discussion shall be sold to some bookseller, who shall have it taken down by a stenographer," and that the profit from the sale of the book would be divided between two public charities to be selected by Purcell and Campbell. It was further agreed that the discussion was to be under the direction of five moderators. Each of the debaters selected two, and the four selected a fifth.⁵⁹

The nine propositions which Campbell had submitted before leaving Cincinnati in the autumn became the issues for discussion. In order, however, to have a full discussion of the subject in seven days, Campbell reduced, or rather, as he said, "engrossed the nine into . . . seven,"⁶⁰ One proposition was to be discussed each day. William Disney was selected to serve as the chairman of the moderators, and the others comprising that group were, Samuel Lewis, Thomas J. Briggs, John Rogers, and J. W. Piatt. The scene was thus set for the debate.

58. *Ibid.*

59. *Cincinnati Cross and Baptist Journal*, January 13, 1837.

60. *Cincinnati Daily Gazette*, January 13, 1837.

SHALL WE HAVE EXPRESSION?

EVELYN SEEDORF

Colby Junior College, New London, New Hampshire

We are constantly changing our philosophy of living. Relative values in life fluctuate with our experiences. Today we say that *this* is most important to our happiness, our purpose in life; tomorrow it may be something else. But however the purpose may change, and whatever form it may take, if the intellectual concept and emotional content are strong enough it must be expressed. To express anything requires order and form and enough imagination to combine the elements that go toward re-creating again this concept in the auditor's mind.

While living in the dormitory of a very conservative Bible School a number of years ago, the writer complained to a teacher about the total absence of opportunity for self-expression. The teacher replied, "You don't need to express yourself." She was not an artist. She had never been in a class in Oral Interpretation.

The painter expresses himself through one medium, the musician through another, the architect through another, the poet through yet another. Through every form of activity we find the creator—an expression of a personality through one medium or another. Not that all forms of activity are artistic; there is a difference between the artist and the artisan, the creator and the skilled. But all artists are creators. And all artists create out of a need for expression.

Hughes Mearns seems to think that artistry cannot be taught. He says, "In artistry, neither theme nor method of treatment may come from the teacher. These are the business of the artist, never of the instructor. If parent and teacher keep hands off and wait, personality will have a chance to express itself; the sign of success will be a refusal to receive help, as being both unnecessary and impertinent."¹ Accordingly, the ultimate product arises out of the creator's own imagination, and will be an expression of his own personality.

One ought not to refer from Mearn's statement that the teacher is helpless in the presence of her potential artists. If artistry cannot be taught, the imagination, at least, its greatest tool, can be stimulated and the technique of form suggested. This fact has been demonstrated time and again in classes in Oral Interpretation. Our purpose here is not to argue whether it can be done, but rather, whether it should be done. Is Oral Interpretation justified as an art, and as such does it deserve a place in the curriculum? If the interpreter feels the need for expression, are we justified in encouraging him in that expression? Or, was the Bible teacher right? Is it a thing of conceit? Should the ego be squelched? Or, was the teacher wrong? Should the student be taught methods of improving on his creations—his art?

We defend art in general because it is coordinate with the development of life. We defend interpretative art specifically because it is life. The medium used is not a paintbrush or clay, but the human mind

1. Hughes Mearns, *Creative Youth—How a School Environment Set Free the Creative Spirit*, Doubleday Doran (New York, 1931), 36.

and body. The ideas the interpreter projects are obtained from literature culled out of human experiences. The extent to which he achieves artistry depends upon the extent to which he has lived. If one has never experienced beauty, he cannot project it. If he has not experienced sadness, he cannot interpret it. If he is not capable of great love and has never brushed away hate from his heart, he will not know how to recombine these elements into a totality of mood and meaning for an audience.

We select literature for different age groups. Why not let any age read any literature? Because they have not all lived long enough to taste the same number and kind of experiences. They could not interpret what they have not experienced. If we selected our literature according to a classification of experience, the age divisions would be approximately the same, for each individual of an age group experiences approximately the same, though definitely not exactly the same, as any other individual of that group.

Since the ability to interpret, then, depends primarily on the extent to which one has lived, the first purpose of the teacher is to teach her students to live, give them new experiences, if not at first hand, then vicariously. If at the same time the student learns the proper attitude to take toward those same experiences, we call that personality development. It is a healthy emotional reaction.

The measure of life for the individual is the degree of intensity with which he feels. To experience life is to *feel*—to realize in terms of emotion (imagination) his (or her) identity with the great universe outside of him, this world of color and form and sound and movement. To live is the purpose of life. To live is a prerequisite to artistry in interpretation. We cannot appreciate art unless we appreciate life. Interpretation of literature is an interpretation of life. Interpretation requires not only that things happen *to* us, but *in* us. When the emotional response is again *ordered* and recombined in a unified form to arouse the emotions of the audience, the reader has succeeded in the artistry of interpretation. He has satisfied the need for expression. It would seem, therefore, that even if Oral Interpretation were not justified on its own merits, *per se*, judged on the basis of observable performances, the means alone would justify the end, since the means are the deepest and highest kinds of living.

A STUDY IN LISTENER REACTION TO VOICE QUALITY

HELEN STETLER SEIP

Baton Rouge, La.

"The law of action is that whatever tends to dominate attention tends to determine action. A pleasant, resonant, dominating quality in a voice can easily be one of these action determiners."¹ This is particularly true today, when radio leads in standardizing thought, and in setting our political, spiritual, and cultural patterns. Whether we are aware of it or not, we are constantly being influenced one way or another by the voices we hear, regardless of the words to which they give expression. "We have become accustomed to drawing conclusions about the personality and characteristics of our leaders from how they sound to us through the loud speaker. On the basis of what he says and especially how he says it, we often judge the whole man, for the spoken word is the grand arch between human beings, and over that arch travel their thoughts and feelings."² Radio, the telephone, and recordings all give us this experience of depending on sound alone, to give reenforcement to the words expressed.

We frequently hear the thought expressed that the public is becoming "voice conscious." Just what is voice consciousness? Of what are we conscious? Anderson answers, "Certainly not of our own voices in the majority of instances. In reality, the so-called consciousness of awareness probably does not extend beyond our favorable or unfavorable reaction to voices that we hear, a reaction that is often vague and intuitive, but none the less real and potent. We react to the general effect of the total personality as manifested through the voice. Usually we are not aware of the separate qualities that have contributed to this effect."³ Rinquist goes still further to say the pupil "has even learned to like disagreeable qualities that obviously do not sound displeasing to him."⁴ And Murray says, "The ear hears what habit has trained it to hear, or a near approximation thereto. Hence no student will hear or can hear what the instructor hears until has has been trained to do so. . . ."⁵

If then, as authorities seem to agree, radio, the telephone, and recordings have tended to make us voice conscious, and if, as Anderson tells us this consciousness is vague and intuitive, consisting of nothing more than a favorable or unfavorable reaction to the voices we hear, it should be helpful to know what types of voice cause a favorable reaction, and what types cause unfavorable reaction. Are these reactions vague and intuitive or specific and analyzed? Does the same type of voice cause the same reaction in all people? Does the listener with training react differently from the inexperienced person? Do we

1. Charles Henry Woolbert, *Fundamentals of Speech* (Second Edition; New York and London: Harper and Brothers, 1927), p. 139.
2. James F. Bender, "The Truman Voice—'General American,'" *The New York Times Magazine*, April 30, 1945, p. 17.
3. Virgil A. Anderson, *Training the Speaking Voice* (New York: Oxford University Press, 1942), pp. 7-8.
4. E. H. Baxter Renquist, *How to Develop Your Speaking Voice* (Denver, Colorado; Frank J. Wolf Publishing House, 1935), p. 99.
5. Elwood Murray, *The Speech Personality* (New York: J. B. Lippincott Company, 1944), p. 146.

react to the general effect of the personality as revealed by the voice, or is the reaction effected by the separate qualities of the voice? Does the student consider the voice a factor important in life outside the class room? Answers to these questions may help us accomplish the following purposes: clarify our terminology in relation to voice quality, provide common ground for teacher and student in dealing with voice problems, point the way to establishing standards by which the student can make comparisons and evaluations.

In the light of the questions outlined above, it will be well for us to try to analyze voice quality. What is it that we hear when an individual speaks? If we break down vocal expression into its component elements, those elements generally accepted as the determiners of voice are quality, force, time and pitch. It has not been difficult to observe and analyze force, time, and pitch, but the same cannot be said of quality. We are conscious of its effect on us, but find it difficult to analyze the factors that cause the effect. Berry and Eisenson tell us that quality depends on the size, length, and elasticity of the vocal cords, and the size, structure and tensions of the resonating cavities and bony sounding boards.⁶ Bell is quoted as saying that "quality is due in a very minor degree to the vocal cords, and in a much greater degree, to the shapes of the passages through which the vibrating column of air is passed."⁷ Blanton adds, "The vocal mechanism from lips to diaphragm is a delicate thermometer changing under the influence of feeling."⁸ Murray adds still further, "Vocal exercises and drills are in no small measure a waste of energy until the student is able to hear correctly and faithfully."⁹ In summary, voice quality may be said to depend upon the structure of the voice mechanism and its resonators, the keenness of the sense of hearing, and the emotional background of the individual. In other words, the voice is a "personal, inimitable thing," and it is not surprising that standardization of quality is difficult.

Added to the problem of the complex nature of voice quality, we have the problem of changing criteria or standards for voice quality, brought about by changing conditions and changing patterns of living. The Greek orator was compelled to rely on the power of his voice to give strength to his words, for his speeches were delivered in the open air, with no walls to confine the voice, no devices to amplify it. His audience was a multitude of restless people. All of this must have caused unavoidable confusion.¹⁰ Under these circumstances, a powerful voice was an imperative, and the orator had to direct much effort toward developing the necessary force and volume. The "voice of brass" was at that time a desirable attribute.

At the time that the Reverend Gilbert Austin wrote "Chironomia" (1806), the voice was not put to the same necessity as with the early

6. Mildred Fredburg Berry and Jon Eisenson, *The Defective in Speech* (New York: F. S. Crofts and Company, 1942), pp. 150-1.

7. G. Oscar Russell, *Speech and Voice* (New York: The Macmillan Company, 1931), p. 161.

8. Smiley Blanton, "The Voice and the Emotions," *The Quarterly Journal of Speech*, I (July, 1915), p. 166.

9. Murray, *op. cit.*, p. 146.

10. The Reverend Gilbert Austin, *Chironomia* (London, T. Cadell and W. Davies, 1806), p. 30.

orators. Buildings were by that time constructed for "public deliberation." They were enclosed by walls. The listeners were more confined and more orderly.¹¹ There was no longer so great a premium on power as a vocal quality. Austin names some terms pertaining to voice quality: "Clearness, Sweetness, Evenness, Variety, Flexibility, Indistinctness, Harshness, Broken-cracked, Monotony, Rigidity,"¹² but he made no attempt at classification. He did, however, give us a list of thirty-seven terms from Julius Pollux (1706), pertaining to both good and bad qualities of voice.¹³ However, they can not be considered a classification.

During the latter part of the Eighteenth Century and the beginning of the Nineteenth Century, Sheridan, Steele, Burgh, and Walker, as well as Austin, were making their contributions to the teaching of speech. But it was not until 1827, when Dr. James Rush published "The Philosophy of the Human Voice," that an effort was made to analyze voice quality and to give it a system of names. He designated quality as one of the five "Modes" of speech ("Quality, Force, Time, Abruptness, and Pitch").¹⁴ The four principal "forms" of quality he analyzed as "The Whispering, the Natural, the Falsette, and the Orotund Voices, together with those embraced by the common nomenclature of harsh, hoarse, rough, smooth, full, thin, meager, tunable."¹⁵ "There is no mode of diagram that can represent these qualities of sound."¹⁶ However, in suggesting characteristics of each form, he uses the terms *clearness, strength, smoothness, sub-sonorous*.

Alexander Melville Bell (b. 1819) designated twenty-seven qualities necessary "for the full expression of sentiment" but contributed nothing to classification.¹⁷

The four original forms of quality as mentioned by Rush were slightly changed and expanded by Murdock and Russell, and later by Hamill.

Fulton and Trueblood tried to reclassify the elements or "forms" as presented by Rush. They used as a basis of classification Delsarte's "three natures of man,"¹⁸ and divided the qualities and placed them under the headings, Mental, Vital, Emotive. Under Mental they included Normal (substituted for Pure Tone) and Orotund; under Vital they included Orotund, Oral, Nasal, Falsetto and Guttural; under Emotive they included Guttural, Aspirate and Pectoral.¹⁹

The classification as exemplified by Rush and his followers has been variously regarded by recent authorities. Some consider the classification invalid or artificial, while others have used some form of Rush's analysis, but have also added terms that, from their own observation, apply to the normal speaking voice, or to types of poor voice.

11. *Ibid.*, p. 30.

12. *Ibid.*, p. 33.

13. *Ibid.*, pp. 553-554.

14. James Rush, *The Philosophy of the Human Voice* (Fifth Edition; Philadelphia: J. B. Lippincott and Company, London: Trubner and Company, 1859), p. 67.

15. *Ibid.*, p. 201.

16. *Ibid.*, p. 202.

17. Mary Margaret Robb, *Oral Interpretation of Literature in American Colleges and Universities*, (New York: The H. W. Wilson Company, 1941), p. 160.

18. Robb, *op. cit.*, p. 162.

19. *Ibid.*, p. 163.

Although there is some duplication, the lists of terms vary with the authors. Add to the terms that we have referred to, the list of 37 terms that Pollux formulated 250 years ago²⁰ (all of which apply to voice today) and the list of (supposedly) 27 terms that Alexander Melville Bell presented about a hundred years ago,²¹ and we have a vocabulary that is not too divergent, but still one that presents a multiplicity of terms, to say the least.

What may we infer is the reason for this multiplicity of terms? If only such terms were employed as pertained to the structural and functional aspects of the organs involved in speech, the list might be more concrete, but it would hardly be complete. It might include, among others, the terms *breathy, hoarse, nasal, denasal, sonorous, resonant, throaty, guttural, dysphonic*. Many of the terms we apply to quality are in reality descriptive of pitch: *high, low*; or to force: *strong, weak, loud, powerful, forceful*; or to time: *fast, slow, rhythmic, lively*. Again, adjectives applying to reading ability are frequently used to describe quality: *expressive, hesitant, drawing, jerky*; or adjectives applying to enunciation: *distinct, confused, indistinct*. The quality of the voice is expressed in terms of the emotions: *plaintive, tired, sad, happy*. However, the most extensive list of terms, and the most difficult to analyze and classify, is the list of terms expressive of "the general effect of the total personality," "the result of the over-all impression."²² In this category we may list *secure, enthusiastic, sincere, secretive, quiet, gentle, restful, tearful, apologetic, affected, artificial, gloomy, lively, trusting, affectionate, pathetic*. Terms used to characterize voice quality are often drawn from analogy to musical instruments: *reedy, brassy, flute-like, clarion, melodious, musical*. Again, they are drawn by reference to senses other than the sense of hearing, for instance, taste: *sharp, sweet, sour*; or touch: *smooth, harsh, velvety, rough*. Nature is drawn upon: *tinkling, rippling*; metals: *brassy, silver*; wines: *dry, white*. There are almost as many categories of human experience from which these terms are drawn as there are categories of people. And as life adds new experiences, new terms are added.

Could this vast vocabulary of terms be simplified to the point of analyzing them and arranging them with reference to the four (or eight) basic "modes" of quality that some authorities agree upon, (and others have considered invalid or artificial)? Is there some way in which this amorphous body of terms might be streamlined to meet the needs of an age that is impatient of artificiality and ornamentation, and sets a premium on directness and efficiency? If this were possible it might aid the student to analyze what he hears more effectively, which in turn would aid him in correcting his own defects. It

20. Austin, *op. cit.*, pp. 553-554, high, powerful, clear, extensive, deep, brilliant, pure sweet (*suavem*), attractive, melodious (cultivated), persuasive (sonorous, harmonious), engaging, (tractable, distinct), flexible (perspicuous, articulate), executive, sweet (*dulcem*).

Obscure, dull, unpleasing, small (feeble), thin, faint, hollow (indistinct), confused (harsh, cracked), discordant (doleful), unharmonious (uncultivated, unsound, hoarse), unattractive (unmanageable, brassy, shrill, sharp), uninteresting, rigid.

21. Robb, *op. cit.*, p. 160. Whisper, orotund, hoarseness, falsetto, monotone, plaintive, tremor, chuckle, staccato, smooth, prolongation, rhythm, restraint, straining, panting, inspiration, expiration, percussion, hem, imitation, sympathy, apathy, warmth, sarcasm, nasal.

22. Virgil A. Anderson, *op. cit.*, pp. 7-8.

might serve to simplify the task of the speech teacher who is becoming an increasingly important factor in the student's satisfactory adjustment to life.

With these considerations in mind, the following study was undertaken.

I

PROCEDURE

The general plan used in making this study was as follows: In the first place, lists were made of adjectives that are most commonly used to describe the good speaking voice and of those most commonly used to describe the poor speaking voice. With these adjectives as a basis, a questionnaire was constructed, the purpose of which was to secure as clear an estimate as possible of the reaction of the individual listener to the various voices, which had been recorded and were played for the listening groups. This reaction was to include not only the listener's opinion of the voice, whether he liked or disliked it and why, but his evaluation of the personality of the reader as indicated by the voice, and his opinion of the possibility for success in various life situations for the reader—this opinion too, to be formulated from the voice alone.

The second step was to choose a selection of prose continuity to be read by each individual reader and recorded. The selection in this case was "The Selfish Giant" from *The Works of Oscar Wilde*.²³ It was of sufficient length to give the reader ample opportunity to disclose the natural quality of her voice. (The readers in this experiment were all women). A recording was made of each individual's reading of the prose continuity chosen. Each recording was listed by number, rather than by name, so as to make the entire procedure impersonal.

The third step was to assemble a group of students of freshman or sophomore standing (with as little speech experience as possible). The records were played for them, and each student of the listening group answered the questionnaire on the basis of his or her reactions to the records being played. The procedure was repeated with a group of faculty members and graduate students as listeners.

The last step was to analyze, classify, and compare the answers to these questionnaires, and to draw the conclusions from the results.

In order to examine the results of this study of individual reactions to various types of voice, the data were considered under the following heads:

1. *Data Concerning Voice*

- (a) Which specific voices were pleasing?
 - To trained listeners
 - To untrained listeners
- (b) Which were displeasing?
 - To trained listeners
 - To untrained listeners

23. Oscar Wilde, *The Works of Oscar Wilde* (New York: Walter J. Black, Inc., 1927), p. 526.

- (c) What degree of agreement was there?
 - Among trained listeners
 - Among untrained listeners
 - Between the two groups
- (d) Why were the specific voices liked?
 - By trained listeners
 - By untrained listeners
- (e) Why disliked?
 - By trained listeners
 - By untrained listeners

2. *Data Concerning Terms Used to Describe Voice*

- (a) What terms were applied to the pleasing voices?
- (b) To the unpleasing?
- (c) What agreement on the use of terms?
 - Among trained listeners
 - Among untrained listeners
 - Between the two groups

3. *Data Concerning the Effectiveness of Various Types of Voice in Certain Professions or Vocations*

- (a) Judged by trained listeners
- (b) By untrained listeners
- (c) What agreement?
 - Within each group
 - Between the two groups

II

DISCUSSION OF DATA

It was not possible to draw exact and specific conclusions as to the degree of agreement either between faculty and student groups, or among the individual members of each group. As has been said before, "Voices are good or bad as they sound to the ear."²⁴ Our judgment is subjective, and in the case of the untrained student, is unformed and lacking in definiteness. There was a tendency on the part of listeners to ignore questions for which they seemed to have no immediate or specific opinion. It is difficult to separate the voice from the rest of the pattern—to lift out this seemingly specific, well-defined agent of speech and place it on the dissecting board to observe its characteristics, for there we find that it consists of disconcerting intangibles, and depends for its character on many more factors than the structure of the so-called vocal organs. The judgments of the listeners employed in this study, both trained and untrained, were largely affected by these intangibles.

There was general agreement between trained and untrained groups as to which voices were liked and which were disliked. The five voices best liked by the faculty group were also the five voices best liked by the student group, although in slightly different order of preference.

24. Gray, *Studies in Experimental Phonetics*, Edited by Giles Wilkeson Gray, Louisiana State University, Baton Rouge; University Studies, No. 27 (1936), p. 64.

The five voices least liked by one group were also the five voices least liked by the other, again in somewhat different order of preference. The two groups agreed on the voice least liked. The voice best liked by the faculty group was rated second in preference by the student group. The one best liked by the student group rated third in preference on the faculty's list.

The likes and dislikes, however, seemed to be prompted by divergent considerations. While the students liked a voice because it was *sweet*, *trusting*, *affectionate*, *young*, those of the faculty who disliked it did so because of its *Childishness*, its *immaturity*. The students liked a voice because (and here we have the intangibles affecting the voice—and perhaps the judgment) *it would be good reading children's stories*, *she would be a good mother*, *children would love her*. The faculty made no mention of any reaction of this nature. The students liked the *friendly*, *enthusiastic*, *lively voice*. The faculty liked the same voice for its *assurance* and *confidence*.

Among the students, the chief objection to one voice that was generally liked was that it was *affected*. A voice that hinted of exaggeration, as *too sweet*, *too lively*, *too friendly*, aroused suspicion on the part of the student listener. However, the negative voice, *monotonous*, *no sense of humor*, *no enthusiasm*, bored the student to the point of deliberately closing his ears.

In one instance, 75 per cent of the students disliked a voice because it was *breathy*, *fast*, *jelly*. The remaining 25 per cent of the students disliked the same voice because it was *scared*, *frightened*, *insecure*, *not confident*. The faculty rated it *weak*, *breathy*, *lifeless*.

The faculty used a larger vocabulary of specific terms than did the student group. Instead of the terms *harsh*, *muffled*, *throaty*, *foggy*, *grating*, *guttural*, which the faculty used to describe one voice, the student group used the single term *hoarse*. There was an aspect of the voice the faculty described as *dysphonic*, *empathy bad*, which seemed to disturb, but to elude students. They expressed it variously: *as though something in her mouth*; *as though the speaker needed to clear her throat*; *it arouses sympathy*; *throat clogged up*. One student asked, "Maybe one would have a different impression if one saw the speaker."

The reactions of the student listener could not be said to be generalized and without analysis. In fact, in some instances they were quite specific. His terms were colorful, although not usually the commonly used terms. In describing unpleasant voices that puzzled him, the student listener, being limited in his vocabulary of terms, was usually put to the necessity of using phrases or sentences: *slight impediment in throat*, *sounds like she's praying*, *voice deep down in throat*, *throat clogged up*, *wish she would clear her throat*, *voice comes gushing out*, *air coming through nose*, *sounds like telling a secret*, *gives a gloomy feeling*, *sounds as if she had lost something*.

The terms the student group used were sometimes quite euphonious—*velvety*, *tinkling*, *singing*, *gentle*, *intimate*, *sharp*, *brassy*, *dry*, *squeaky*.

Although many of the judgments expressed by the students were

specific and analytic, some of the judgments indicated considerable uncertainty. There were only two voices on which no uncertainty was expressed, and there was not complete agreement on any voice. That may have been because the students were not experienced in analysis, either of what they heard, or of their own reactions to what they heard. The faculty group expressed uncertainty on only two of the voices.

This uncertainty in judgment among the student group was evident in the vagueness of some of the group concerning terms. *Low*, in some instances, seemed to indicate, not pitch, but volume. *Clear* seemed to indicate, not quality of voice, but distinctness of enunciation. *Sharp* indicated a hissing *s*. *Dull* was usually associated with uninteresting. *Resonant* seemed generally without meaning. *Nasality* was not frequently recognized. In some instances, adjectives that applied to reading ability were applied to the voice—*slow, drawling, fast, indistinct*. Uncertainty expressed itself in contradiction—*calm but sort of nervous, good but doubtful, sincere but utterly demoralized*.

This uncertainty was particularly evident in the students' judgment concerning the effectiveness of the voices in certain speech situations, or in professions. The student group seemed to consider Public Speaking and Radio exacting to the extent that only the three preferred (highest rating) voices were judged adequate for these situations. (This judgment agreed to some extent with that of the faculty). Students have a "wholesome respect" for Public Speaking, for they rate it as more exacting than Radio. Of course, their attention has been called to public speaking in the speech curriculum. On the other hand, the voice appears to have little relation to teaching, in their thinking. Teaching, in their estimation, is the least exacting of the vocations listed.

The students were generally less critical than the faculty. In one instance, the fact that *she tried hard* caused the voice to be rated Liked Moderately. There was one exception to this uncritical attitude, and that was in relation to one of the voices which was more mature than the others. The students gave this voice a lower rating than did the faculty. Their objections seemed to be divided between the fact that the voice was *mature, old-fashioned, sounds like the voice of an older person*, and the fact that a hissing *s* gave a *whistling sound*. While this latter characteristic seemed to be generally annoying to the student group, it was, for some reason, not objectionable to the faculty.

The reactions to the voices, on the part of both groups, were frequently expressed in terms of personality rather than voice: *friendly, enthusiastic, confident, vague, secretive*. The voice appears to be a generally accepted measuring instrument of the personality. This fact may operate to the detriment of the individual. For, accepting the voice as a manifestation of the total personality, the questionnaire reveals that one reader was judged *secretive*, another was judged *affected*, and a third, *neurasthenic*. These judgments were, to a large extent, the result of the speaker's inadequate voice training, rather than of unsatisfactory development of the personality apart from the voice factor.

—another argument for some measure of training in using the voice adequately, even for every-day-life situations.

III CONCLUSIONS

As was said before, no standards were set in this study by which the reactions of the listeners could be scientifically measured and compared. The conclusions, therefore, are not specific, but are general, and significant only inasmuch as they suggest recommendations that might be helpful.

The reactions of the listeners hardly confirm the opinion that the untrained student has grown to like "disagreeable qualities that obviously do not sound displeasing to him." According to the student reaction in this study, the student likes the kinds of voice that the trained listener likes, but is at a loss to know why he reacts as he does. The study reveals the need for training the student in discrimination in hearing and in evaluating what he hears, as well as a need for information concerning the terms with which to make his evaluations.

In view of the fact that the untrained student has no concrete conception of more than a few of the conventional terms, and recognizing the amorphous character of the body of terms used to describe voice, we see a need for some basic classification of terms. This classification should include representative terms that would serve as a frame of reference by which the other terms might be evaluated. It should be plain enough to be comprehended by, and therefore useful to, the average under-graduate student. This classification might be determined by the following categories: physiological facts (structural and functional), factors of resonance, physical factors (in terms of vibrations and intensities), and psychological or emotional factors. In addition, there might be suggested the large body of terms derived from analogy to factors in everyday experience.

Recordings might be suggested as an aid in teaching the student discrimination in hearing and in evaluating what he hears. O'Neill and Weaver refer to building a "vocabulary of tones."²⁵ It might be helpful to build a "library of tones," that is, a library of recordings which might be chosen from a large experimental number of recordings, each record a "sample" of a particular quality of the "natural" voice. Each record should be rated as characteristic of a certain quality agreed upon by a majority, or a representative portion, of a group of listeners. That is, if an agreed-upon percentage of the listeners rated the quality of a particular voice "nasal," that particular recording would be entered in the "library" as a *sample of nasality*.

The recommendations outlined above should provide more common understanding between teacher and student, concerning terms. They should make the student more voice conscious and raise the standards he sets for the voice in the vocations, professions, and various speech situations of everyday life.

25. James Milton O'Neill and Andrew Thomas Weaver, *The Elements of Speech* (New York, London, Toronto: Longmans, Green and Company, 1926), p. 154.

BOOK REVIEWS

EDNA WEST

DESIGNING THE PLAY. By *Charles W. Cooper and Paul A. Camp*. New York: F. S. Crofts and Company, 1942; 64 pp. \$1.00.

"Functional, Flexible, and Fundamental." These are the "three F's" descriptive of *Designing The Play*, a workbook for dramatic production. Fundamental, because it is arranged and edited for the beginning or basic course in play production in high school or college. Functional, because it has forty-eight assignments and thirty worksheet forms for reports on practical class projects. Flexible, because of the adaptability of the procedure to fit students working on different phases of one production study or to give them opportunity for the comparative handlings of the same phase at one time.

This book has been tried out in classes in both high school and college. In all trial cases it has proved a concrete means by which students learn to analyze the elements of the plot, to design interpretation of the characters, and to arrive at an unmistakable meaning of the lines.

Studies of floor-plans and the scenic elements requisite for the action are offered in simple explanation with accompanying worksheets. Ideas concerning the principle of unifying the entire production are included in the first part of the book, while part two is devoted to problems in design for the production staff. These include stage setting, properties, costumes, make-up, lighting, sound, and music.

Although the book deals with the initial level in play production, its style should make it interesting as a supplementary measure to students of advanced standing.

E. W.

THE HISTORY OF THE GREEK AND ROMAN THEATRE. By *Margaret Bieber*. Princeton: Princeton University Press, 1939; 564 pp. \$7.50.

The completeness with which Margaret Bieber covers the beginning of the theater and its development during the Greek and Roman civilizations makes it a decided asset to the library of any student of drama. The book is written from the standpoint of the art historian with the emphasis of authenticity on indispensable vases, terracottas and mural paintings which are objective and contemporary, rather than on literary sources which may be subjective opinions of individuals.

The 566 illustrations in the book highly enrich the volume in clarity and interest. The pictures are so carefully chosen and so logically arranged that they by themselves would offer a most enlightening portrayal of theater history.

The architecture of the three eras—Classical, Hellenistic, and Roman—and its influence on plays, style of acting, costumes, and arrangement of spectators are a vital concern of the art historian and offer to the drama enthusiast a stimulating study of correlation.

The price of the book presents a difficulty in its use as a textbook, but that is offset to some extent by its value as a pictorial history.

E. W.

PLAY REVIEWS

ROBERT B. CAPEL

SHAKESPEARE STREAMLINED. *Evangeline Lynch.* Row, Peterson and Co., copyright 1944. Non-royalty. A comedy in one act. 6 men, 3 women. 1 interior. College*, High School*.

This play was first produced in Nicholas Senn High School in Chicago. The set is an ordinary high school classroom. Some of the men's parts can be played by women. The costumes are modern with the exception of one character where a simple suggestion of Shakespearean dress may be used. There are no props but a sheaf of papers and a book. Sound effects include groans off stage and a bell indicating the end of the period.

The play is composed largely of quotations from the plays of Shakespeare. It would be more interesting to a class studying Shakespeare than to a general audience.

ROBERT B. CAPEL.

SKIN DEEP. *Merle Boulton Young.* Row, Peterson and Co., copyright 1944. Royalty \$5. A comedy in one act. 7 women, 1 interior, College*, High School**.

This play was originally produced at Alabama College. The set is a beauty shop and can be as elaborate or as simple as desired. Most of the elaborate props would need to be obtained from local beauty shops. Costumes are modern, there are no difficult light problems, and the acting is not too difficult for the relatively inexperienced cast. Sound effects include a telephone and an auto off stage. A wig may be needed for one character, but the play book suggests the use of a powdered paint to get the effect.

ROBERT B. CAPEL.

CAREER ANGEL. *Gerard Majella Murray.* Dramatists Play Service, copyright 1944. Royalty \$25. A comedy in 3 acts. 18 men, 1 interior. College****, High School**.

This play was originally written by a Roman Catholic Priest for a Preparatory Seminary. It was later produced by a Catholic experimental theater, the Blackfriars, and in 1944 had a run on Broadway. It was the choice of one of the New York critics for the Critics Prize. Non-Catholic groups, as well as Catholic, will find the play interesting; the appeal is universal. A knowledge of Catholicism is unnecessary to solve the production problems.

There are no unusually difficult production problems apparent. The one interior set would not be difficult. Sound effects include a trumpet and singing off stage. A number of baseball uniforms are needed. Costuming is modern, with the Brothers (laymen) appropriately garbed. No unusual lighting is required.

This comedy-fantasy should be interesting to any college group able to find the required number of men in the cast.

ROBERT B. CAPEL.

FOR KEEPS. *F. Hugh Herbert.* Dramatists Play Service, copyright 1944. Royalty \$35 first performance, \$25 each additional performance. Comedy in three acts. 6 men, 6 women, 1 interior. College**, High School (no).

This play was produced by Gilbert Miller on June 14, 1944 at the Henry Miller Theatre, New York City. It is much more satisfactory as material for a Broadway production than for school theaters.

The set can be simplified, but is written for such things as a balcony across the back of the stage reached by circular stairs, book shelves to the ceiling with a sliding step ladder, and stairs under the circular stairs which lead to the floor below. The scene is a studio penthouse furnished in no particular period. The furniture is a combination of antiques and functional furniture, but it is obviously the house of a man with taste. Later in the play there is some refurnishing of such things as draperies, some of the furniture, etc.

The play contains quite a few off color cracks, and considerable drinking and swearing. Many school audiences would find this objectionable, and to cut all of it completely would seem to injure the play. It is sufficiently well written that more sophisticated audiences would probably enjoy it. ROBERT B. CAPEL.

THE CURSE OF AN ACHING HEART; or TRAPPED IN THE SPIDER'S WEB! *Herbert E. Swayne*. Samuel French, Inc., copyright 1944. Royalty \$25. Melodrama in three acts. 4 men, 7 women. 1 interior. College*, High School*.

This play is just one more attempt to imitate the old fashioned melodrama; there is nothing unusual about it. The play tends to drag; the writing leaves much to be desired.

The setting is quite simple and easy to provide. There are no lighting problems. Costumes should suggest an earlier period and are the typical melodrama style. Sound effects include a clock striking off stage and a bomb exploding.

ROBERT B. CAPEL.

ONLY AN ORPHAN GIRL. *Henning Nelms*. Dramatists Play Service, copyright 1944. Royalty \$15. An old fashioned melodrama in four acts. 3 men, 5 women, 3 interiors, 2 exteriors. College****, High School***.

Only an Orphan Girl is one of the best old melodramas that this reviewer has read. If you are looking for this type of show, it is well worth considering.

Excellent suggestions are given by the author, within the play book, for meeting the problems of production. These suggestions include helps for the director, the costumer, the scenery technician, the lighting technician, and the person in charge of music and entr'acte entertainment.

The production can be produced as simply or as elaborately as the producing group may wish; extra work here will well repay the additional effort and expense. Everything possible should be done to lend the proper atmosphere to the play. The scenery should be the old fashioned type of drops, flats, and borders. The lighting can be simply foots and borders. No unusual sound effects are needed; such effects as wind, explosion, and power saw are used. The play requires much work in preparing the scenery and properties, but the problems presented can be solved by adequately trained high school and college directors.

ROBERT B. CAPEL.

THE DAMASK CHEEK, *John Van Druten and Lloyd Morris*. Samuel French, copyright 1943. Royalty \$35. Comedy in three acts. 3 men, 6 women, 1 interior. College***, High School (no).

This sophisticated comedy is for advanced amateurs only. There are drinking

scenes and suggestive dialogue. The play would need to be cut for some audiences; it would be difficult to make all the necessary cuts without losing the quality of the play.

The lighting, set, and props are elaborate, but can be simplified. Sound effects include orchestra music and crowd noises off stage. There is a need for some English and Cockney dialect which might be a problem for some producing groups. One girl must be able to play piano and sing. Costumes, 1909.

The play is slow moving at the start, but improves considerably as it progresses. The play is worthy of consideration for those groups which could produce it.

ROBERT B. CAPEL.

LAST STOP. *Irving Kaye Davis.* The Dramatic Publishing Co., copyright 1944.

Royalty on application; two acts; 5 men, 15 women, 1 interior. College*, High School**.

This play was produced at the Ethel Barrymore Theatre in New York, August 28, 1944. The setting is an Old Ladies Home.

The play requires a fairly large number of props. A piano is needed on stage, as it is used by one of the actresses. The stage can afford to be crowded if necessary; the floor plan of the set can be simplified if desired. There is a large portrait of one of the characters which is hanging on the wall. Sound effects include a telephone bell, fire engines, and the striking of a clock.

There is suspense and humor in the play. The characters are reasonably well drawn. The play should appeal to many amateur producing groups.

ROBERT B. CAPEL.

A NEW EXECUTIVE SECRETARY

Last year this Association faced a crisis when our executive secretary, A. C. LaFollette, moved out of the South. At that time the Steering Committee, voting unanimously, asked George Neely to take over this difficult and thankless job. He accepted very reluctantly and much against his better judgment. At that time we thought a convention would be held and that George would have to serve for only the one year. By the middle of the school year it became obvious that no convention could be held. George Neely, in spite of much trouble and sickness which fell his lot during the year, has continued at his task in the face of many handicaps, which only those who have been most closely associated with him can fully appreciate. As we take this opportunity of saying "thank you, George," we are able to announce a new executive secretary who will serve us until convention time.

Our new executive secretary is George Totten, professor of speech at Southwestern, Memphis, Tennessee. He is a newcomer in the South, though many of us have known him for a long time. George Totten is capable, industrious, and determined to do his best to serve our Association. Send him your membership dues before he has a chance to ask for them (remember we had no convention last year so most of the members have not paid for this year); regular membership is \$1.50 and sustaining membership is \$5.00. He needs your help and this is one way that you can help him.

ROBERT B. CAPEL, President.

NEWS AND NOTES

LOUISE SAWYER

The School of Religion in Louisville sponsored by the Federal Council of Churches in America is concentrating upon visual aids and church drama. Charles McGlon will teach twelve fifty-minute periods and demonstrate with seminary classes in religious drama. This will present the case for church drama to about four hundred religious leaders in Louisville.

Jo Simonson of Stevens College, spent the summer at Davison School of Speech Correction, in Atlanta.

Mrs. W. W. Davison, of the Davison School of Speech Correction, acting in her capacity as President of the Georgia Association of Teachers of Speech, has been very active in promoting speech correction courses in the public schools of the state, since the necessary legislation was passed by the last General Assembly of Georgia.

Joseph Smith, President of the National Association of Teachers of Speech and Presiding Patriarch of the Church of Jesus Christ of Latter Day Saints, delivered a series of lectures and readings for the Eleventh Annual Conference on Speech Education at Louisiana State University, June 11-20 inclusive.

C. M. Wise, Head of the Department of Speech at Louisiana State University, has returned from Mexico, where he and Mrs. Wise spent two months in the summer. Mr. and Mrs. Wise did considerable traveling in Mexico, together with some observation of the work of the Summer School of the University of Mexico.

Roberta Winters spent the summer as hostess in the service club at Aberdeen Proving Ground, Maryland.

Miss Frances Gooch spent the summer at Monteagle, Tennessee, on the Assembly grounds.

Edith Dabney, Assistant Professor of Speech at Louisiana State University, spent a part of the summer vacation in New York City attending plays and musicals and visiting museums. She was especially interested in sketching at the Museum of Costume Art a large collection of authentic garments and accessories of the seventeenth to the twentieth centuries inclusive.

Professor J. H. Henning has resigned from Alabama College, Montevallo, and has accepted a position at West Virginia University.

Mary E. Compton has been appointed Director of Corrective Speech Clinic and Debate Coach at Alabama College.

The manuscript of the revised edition of *Bases of Speech* by G. W. Gray and C. M. Wise, of Louisiana State University, is now in the hands of the publishers, Harpers.

A new college text in the fundamentals of speech by Gladys Borchers, of the University of Wisconsin, and C. M. Wise, of Louisiana State University, is to be published soon by Harcourt, Brace.

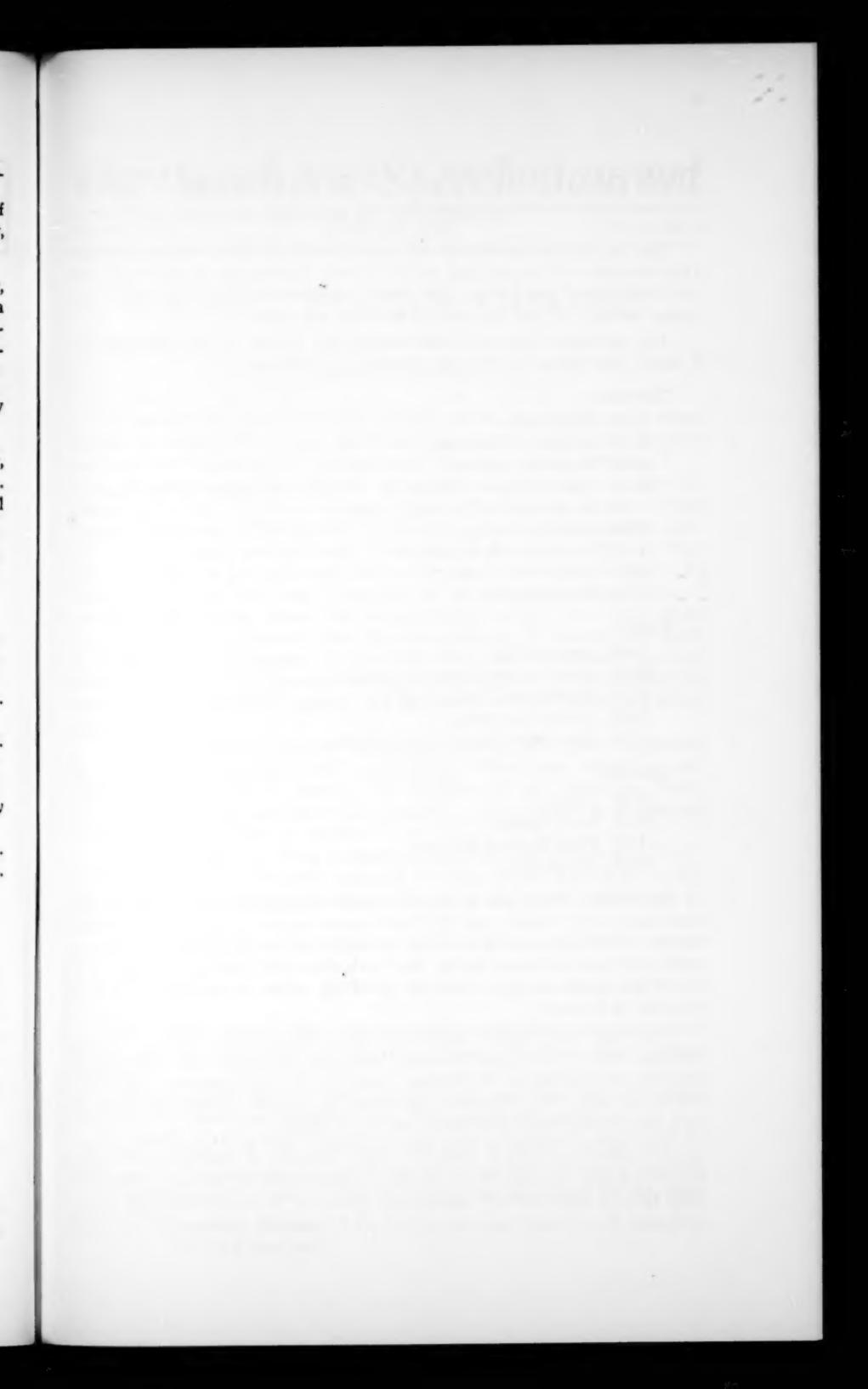
Charles McGlon of Baptist Theological Seminary, Louisville, Kentucky, was the guest director of the Twelfth Annual Dramatics Institute at Louisiana State University, June 8-29. He directed students of the institute in the production of *Passing of the Third Floor Back*. After the institute, McGlon continued work on his doctorate at Columbia University.

Edna West, G. S. C. W., Milledgeville, Georgia, is studying at the University of Wisconsin this winter.

Sergeant Smith Prentiss, Whig Orator of the Old South, by Dallas C. Dickey, of Louisiana State University, is just off the Louisiana State University Press. The volume is one in the Southern Biography Series edited by Professor Wendell H. Stephenson. Eight volumes of the series have previously been published.

S. A. T. S. PLAYS

Blackfriars, Agnes Scott College. Director Roberta Winters. *Pride and Prejudice*. Baylor University, Director L. Louise Hash. *The Trojan Women*. Alabama College, Montevallo. *Seven Sisters*, *The Ivory Door*—Director W. H. Trumbauer. *Blithe Spirit*—Director Ellen H. Gould. Shorter Players. Director Atwood Hudson. *Our Town*. Cumberland County High, Crossville, Tennessee. *Mt. House Mystery*, *Lovely Ladies, Jerry Breaks a Date*. Sock and Buskin, G. S. W. C., Valdosta. Director Louise Sawyer. *The Women*. Louisiana State University, Baton Rouge. *Blithe Spirit*—Director A. McLeod. *The Taming of the Shrew*—Director C. L. Shaver.



THE SIXTEENTH ANNUAL CONVENTION

MARCH 21, 22, 23, 1946

Our first postwar convention will meet March 21, 22, 23, in Atlanta, Georgia. The convention will be preceded by the Forensic Tournament, March 19, 20, for both High School and College. The Student Congress for both high school and college students will run concurrently with the convention.

The convention program is still flexible and subject to rearrangement. As it stands now (December 14), the program is as follows:

Thursday:

- 9:00 Registration
- 10:00 Address of Welcome
- 10:10 President's Address
- 10:20 Guest Speaker—William N. Brigance, President of the National Association of Teachers of Speech
- 11:00 Business Meeting
- 1:30 Looking to the Future
- 3:00 Speech Education
- 4:30 Demonstrations

Friday:

- 9:00 Interpretation
- 10:30 Speech in the Elementary School
- 1:30 Rhetoric and Public Address
- 3:00 Speech Correction
- 6:30 Convention Dinner—Guest Speaker

Saturday:

- 9:00 Drama
- 10:30 Guest Speaker
- 11:00 Final Business Meeting
- 12:00 Adjournment

An earnest effort will be made to make every session of interest to the elementary school teacher and the high school teacher as well as the college teacher. Additional features are being arranged for this program, but arrangements have not been completed so they can not be announced at this time. It is hoped that complete information will be in the hands of all our members by sometime in February.

This year the forensic contests are to be directed by Professor Charles McGlon, Baptist Theological Seminary, Louisville, Kentucky. It is impossible to announce the director of the Student Congress now, but complete information will go out with the information concerning the forensic contests. We hope to have this information in your hands early in January.

You can not afford to miss this convention. The Association needs your presence. Bring your students to the part of the program arranged for them. Let's make this the biggest and best convention in the history of our Association.

ROBERT B. CAPEL
President, S.A.T.S.

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